

JAN '75

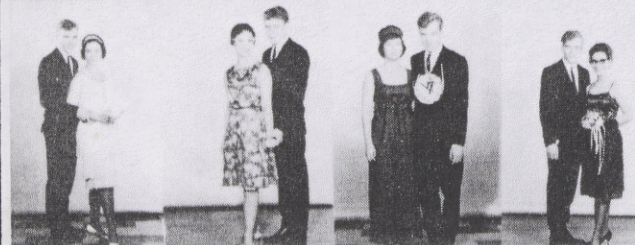
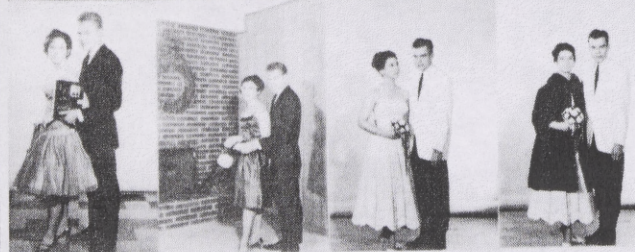
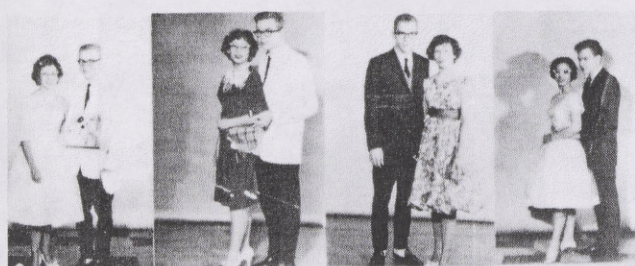
CANYON CINEMATHEQUE



George Kuchar & Virginia Giritlian



Barbara Linkevitch



CURT McDOWELL & JEANIE TAYLOR 1960-1964

THURSDAYS 8:30
At the SAN FRANCISCO ART INSTITUTE
800 CHESTNUT ST.
Free Coffee DOOR \$1.75
Open Screenings For Information Call 332-1514

APOLOGIES: To Peter Kubelka for having misquoted him on the last (Nov./Dec.) poster, from a talk he gave at the S.F.A.I. about James Broughton. Errors were made in the process of translating from the tape, and words were entirely slipped out on the poster version so as to produce a totally incomprehensible text that would be impractical to correctly reproduce here.

JANUARY 2 GEORGE KUCHAR & VIRGINIA GIRITLIAN

This is an ALL NEW FILM PROGRAM.

"These films are a collaboration between me and my classes. I wrote the screenplays and supervised the the whole thing while they shot, directed, acted and worked with the lighting. Then I took the film home, edited, picked out the music and designed the titles. The budgets were very low and we all worked under pressure from the clock. Rather than dismiss a class project as an 'exercise' our aim was to complete a full rounded movie that could be dismissed. . . period. Those who worked, worked hard and lived fast and most are still alive to face the consequences.

The films are , , , , in order of appearance

THE DESPERATE AND THE DEEP 21 min. b/w Assistant supervisor: Barbara Linkevitch

Written during one hour lunch period prior to the class, this movie attempted to dissect the relationship of five people on an ocean liner in a sea of mystery. I desperately tried to depict their collapse before the sets themselves collapsed.

I MARRIED A HEATHEN 1hr. b/w Assistant supervisors: Curt McDowell & Mark Ellinger

This being the first and most ambitious synch-sound movie we attempted, made me overwrite rather heavily and made memorization of the lines by the actors impossible. The story outline was followed faithfully and embellished with on-location shooting in San Francisco (rather than creating a completely phoney environment. . . something I'm into right now). The interiors were all basically done in two studios at the S.F. Art Institute, because it was a big class and so I tried to split them up so that I could have a few moments of peace in the hallway between the rooms." Geo. Kuchar

Also, two films by VIRGINIA GIRITLIAN

FOOTLIGHTS 11 min.

"A musical comedy about a young woman tap dancer who is afraid of success." V.G.

George Kuchar stars in it in a 'colossal performance'.

EGGS & ELEVATORS 3 1/2 min.

"A cereal comedy characterised by precision cutting of a woman cracking up." V.G.

JANUARY 9 OVERLOOKED GEMS FROM THE ANN ARBOR FILM FESTIVAL (PART 2)

This is the second of two shows devoted entirely to films entered at last year's Ann Arbor Film Festival that were not selected for the official tour. Thus these works are symbolic of the many films that did not get the recognition they deserve.

ENJOY YOURSELF, IT'S LATER THAN YOU THINK 20 min. by TOM PALAZZOLO, JEFF KREINES & BERNIE CAPUTO

A documentary of a senior citizen's picnic in Chicago.

TRACES 14 min. by Barbara Linkevitch

"a film about childhood and loss of self-dependence; and about layers. . . layers of people, color, sound, motion, emotion, objects and movement that when combined with the editing, make-up the impressions of the film". B.L.

(Selected for the Cannes 1974 Festival of Independent Cinema.)

VOYAGE TO THE DINNER TABLE 7 min.

by VALERIE BLITZ

A slow-motion close-up look at a supermarket.

LATTER DAY LUNCH 30 min.

by KRIS PATERSON (England)

A highly controversial futuristic view of the

'hip community' where there is always some rationalization for non-action and non-concern. Donovan sums it up with "I just stay buzzed!"

THE MYSTERIANS 6 min. by KATHY ROSE

A very fluid animation of an alien world of highly flexibles.

SHORT HAIR WIGS 15 min.

by CHARLES JOHANSEN

Utter zaniness a la Marx Bros. with the funk of a home movie cast of dada-logo proportions.

T.V. 5 min. by SKIP SCHIEL

A scary look at the opiate of the masses.

MEMORY OF STEWART LIPPE 6 min.

by STEWART LIPPE

An independent filmmaker discusses his craft.

Coming April 24th-27th! The 13th ANNUAL ANN ARBOR FILM FESTIVAL TOUR (1975)

JANUARY 16 J.J. MURPHY

A West Coast Premiere. The filmmaker will be present.

The films of J.J. Murphy are contemplation films. They, most of them, deal with the ambiguity of the fix shot, set onto carefully chosen events or situations which permit subtle arrangements between expectations and surprises, between the qualities of the objects in the shots and their reasons for being there and between numerous other factors that bring the spectator's mind busy in very unusual and provocative ways.

HIGHWAY LANDSCAPE 7 min. 1971-72

SKY BLUE WATER LIGHT SIGN 9 min. 1972

ICE 9 min. 1972

PRINT GENERATION A&B WIND 50 min. 1973-74

IN PROGRESS 20 min. 1971-72

JANUARY 23 STAN BRAKHAGE

THE TEXT OF LIGHT 72 min. 1974

This film is about light, an 'animal' kind of light, in it's shaking frame and it's incredible range of moving exposures, forms, landscapes, and color decompositions. The film was shot frame by frame with a hand-held camera and close-up lens through a glass ashtray, surrounded by sometimes moving crystals. Brakhage took some months to shoot it until he broke a disk in his back by leaning too much. He considers this film as the one he would like to be identified with the most.

STAR GARDEN 22min.

"The STAR, as it is singular, is the sun; and it is metaphored, at the beginning of this film, by the projector anyone uses to show forth. Then the imaginary sun begins its course throughout whatever darkened room this film is seen within. At 'high noon' (of the narrative) it can be imagined as if in back of the screen, and then to shift its imagined lightsource gradually back thru aftertones and imaginings of the 'stars' of the film till it achieves a one-to-one relationship with moon again. This 'sun' of the mind's eye of every viewer does not necessarily correspond with the off-screen 'pictured sun' of the film; but anyone who plays this game of illumination will surely see the film in its most completely conscious light. Otherwise it simply depicts (as Brancusi put it): "One of those days I would not trade for anything under heaven". S.B.

JANUARY 30 CURT McDOWELL The filmmaker will be present. World Premiere.

Curt McDowell is a prolific filmmaker; he has made, counting the films in this program as many as 26 films in a four year period. They range from comedies, musicals diaries, documentaries, melodramas to animation. This includes two features with the rest being mostly around the 20 min. length (each). McDowell's films are in his own words, "made to entertain", and they do succeed either at being hilarious in his comedies or touching in his musicals. In any case they all have a definite personality in their funky eloquence, their naivety and their enthusiasm, and above all they are direct and unselfconscious.

NUDES (A Sketch Book)

NIGHT WITH GILDA PECK

PORN ON THE COB

PARADISE PENNY ARCADE

FLY ME TO THE MOON

BEAVER FEVER

STINKYBUTT

I SUCK YOUR FLESH

program by Vincent Grenier except for Jan. 9's "Overlooked Gems from Ann Arbor", by Doug Wendt